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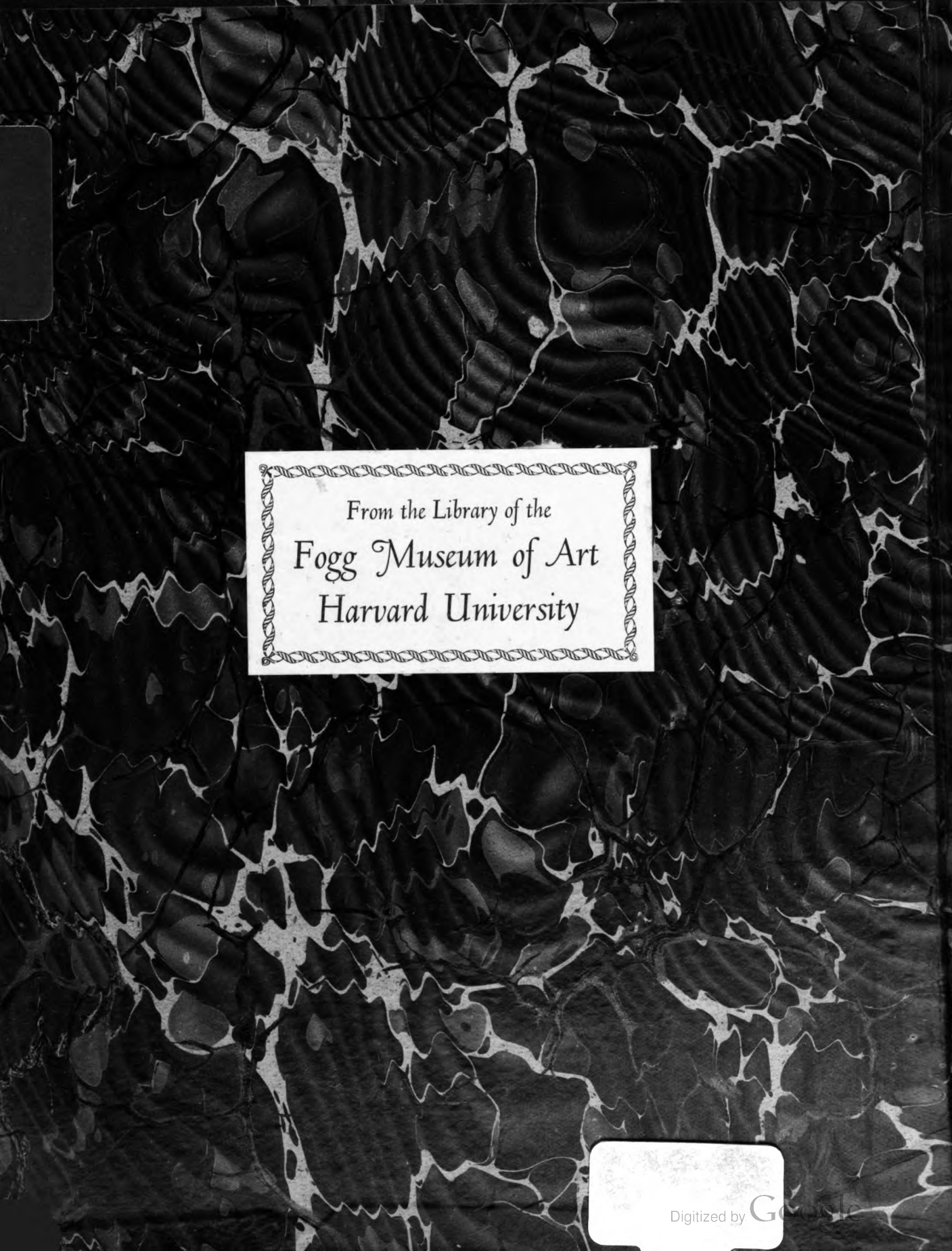
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*Collection of watches loaned to
the Metropolitan museum of ...*

George A. Hearn, Wendell Stanton Howard, John H. Buck,
Metropolitan Museum of Art (New York, N.Y.), Charles Balliard



From the Library of the
Fogg Museum of Art
Harvard University



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COLLECTION OF WATCHES
BELONGING TO
MRS. GEORGE A. HEARN



27 FRENCH OR SWISS

12 BERTHOUD

39 GREGSON

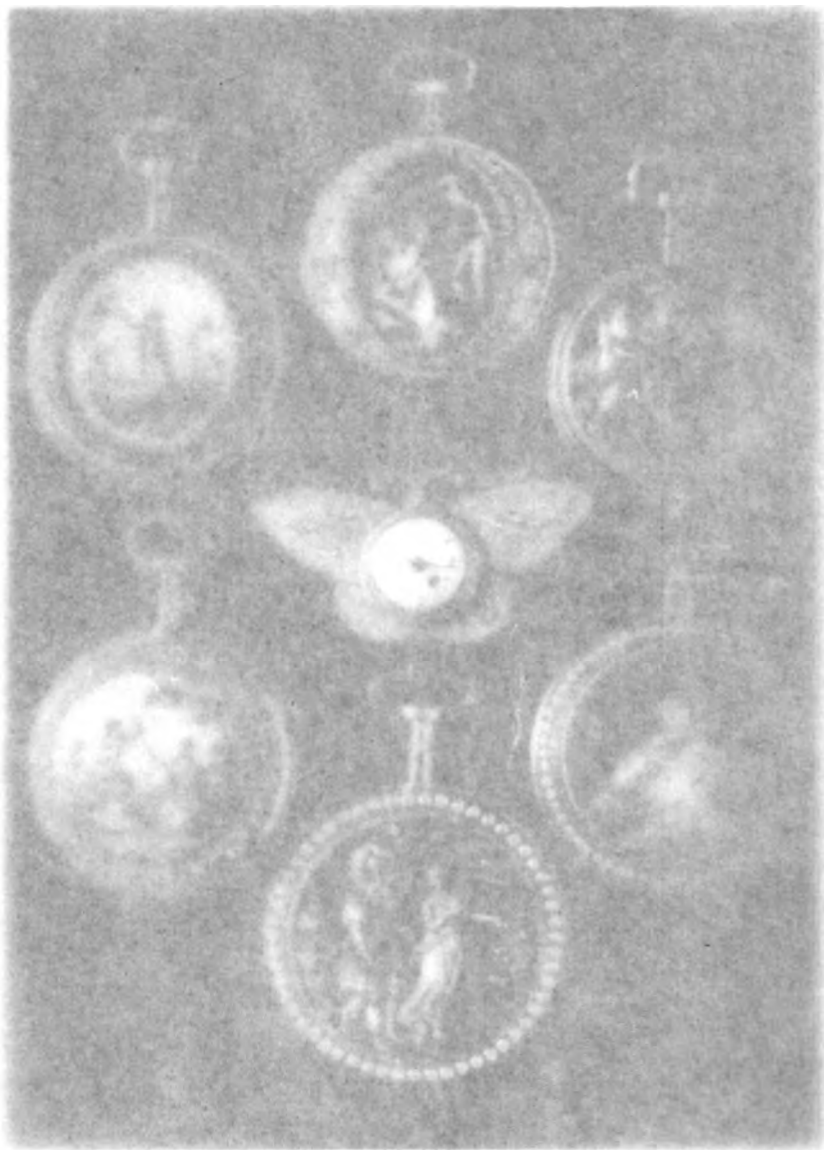
84 FRENCH

38 ACHARD & SONS

22 JOS. BLUMB

37 CHEVALIER & CO.

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COLLECTION OF WATCHES
LOANED TO
THE METROPOLITAN MUSEUM
OF ART
OF THE CITY OF NEW YORK
BY
MRS. GEORGE A. HEARN



PRIVATELY PRINTED
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COLLECTION OF WATCHES
BELONGING TO
MRS. GEORGE A. HEARN

**THE ILLUSTRATIONS ARE
FROM PHOTOGRAPHS MADE EX-
PRESSLY FOR THIS CATALOGUE
BY MR. CHARLES BALLIARD**



51 SWISS
24 MEURON & CO

54 SWISS
55 FRENCH OR SWISS
50 BAUTTE & CO.

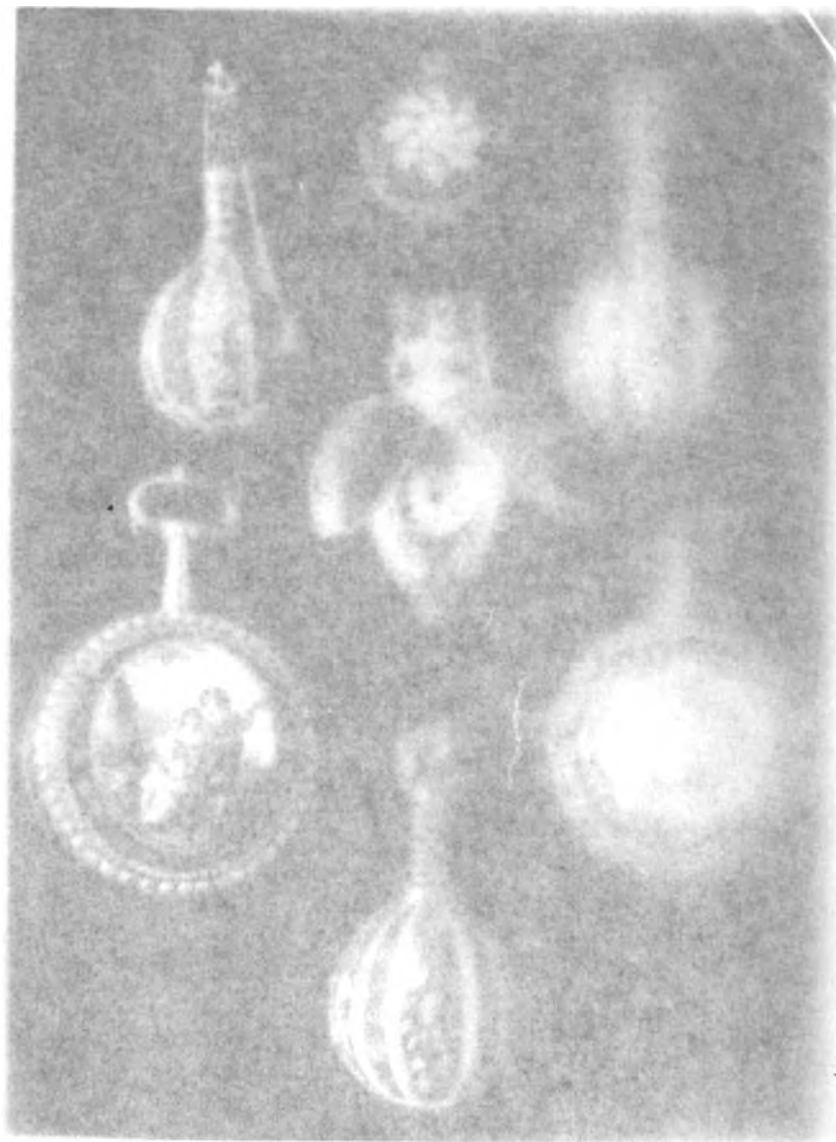
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CONCERNING TIME-KEEPERS

THE necessity of having some mechanism for marking the passing of the hours has brought into existence an infinite variety of time-keepers, and this variety has made the collecting of clocks and watches one of the most interesting fields for the collector. Since men must collect, how fortunate are they when the objects of their search show the change and development of an artistic handicraft through a course of centuries.

No attempt has been made in this collection to cover the field of watch-making; on the one hand the desire was to acquire certain examples of pocket time-keepers, which were interesting because of the artistry which had been lavished upon them, and on the other to add contrasting examples of early craftsmanship.

A few facts as to the history of time-keepers may be of interest in this connection. Clepsydræ or water-clocks were used from the earliest times by the ancient Egyptians, as well as in Baby-

lon, Judea and elsewhere. These were basins from which water trickled drop by drop into a receiving glass having marks to indicate the hours. Sun-dials and sand-glasses too, are of ancient origin, but the weight-clock with which we are familiar was unknown before the end of the tenth century; some writers even place its origin three centuries later. While contradictory records exist as to the invention of the first time-keeper in the form of an assemblage of wheels actuated by weights, Gerbert, a studious monk of Magdeburg Cathedral, is generally credited with the contrivance.

The first portable time-keepers were made in Nuremburg and were due to the ingenuity and skill of one Peter Henlein or Hele, who lived between 1480 and 1542. His invention, which originated shortly after 1500, employed a long steel ribbon tightly coiled around a central spindle to maintain the motion of the wheels. These portable time-keepers did not come into general use for a long time, but were reserved for wealthy people who showed a fondness for the novelty, which at first took the form of table-clocks.

The very earliest watches and table-clocks are, indeed, similar in form, showing a cylindrical metal box, chased and gilt, with a hinged lid, engraved and usually pierced to show the figures on the dial; they were often provided with a bell to sound the progress of the hours. Few of these early productions bear their makers' names. Sometimes

an initial is given, and occasionally a work-stamp appears for the purpose of identifying the locality where made. Most of the German towns adopted a distinctive trade or work-mark which appeared on all their productions. Thus Nuremburg chose the letter N enclosed in a circle, Augsburg used a pineapple, Mayence a wheel, Breslau a W, Bearn a bear, etc.

The term watch as applied to a time-keeper seems to have been derived from the German *wachen*—to wake—but did not originally have the particular significance we now attach to it, for the term watch, clock or orloge was applied indifferently and equally to all time-keepers. The word clock, from the German *glocke* or the French *cloche*, signifies a bell and its use may have resulted from the sounding of a bell at regular intervals by hand, the time of sounding being determined by a sun-dial or hour-glass.

Though originating in Germany, the making of time-keepers soon extended to France, but to-day examples of early sixteenth century production, either German or French, are exceedingly rare. By 1590 watch-making had become a flourishing art in France and numerous beautifully ornamented time-keepers, both large and small, were produced. Still, although the exterior cases were richly ornamented, the interior workmanship on the mechanism was exceedingly rough. While these productions were imported into England, there is no record of any English manufacture of

watches before the very end of the sixteenth century, though it is known that Queen Elizabeth possessed a large number of watches, many being of great beauty and value, which were given her by her subjects and courtiers. At that time watches as a rule were not carried in pockets. The larger ones were kept on tables, the smaller ones, when worn, were attached to chains about the neck. Others again were attached to bracelets as were many belonging to Queen Elizabeth. Only with the Puritans, who were opposed to the display of any ornament whatever, came the fashion of concealing the watch in the pocket and the introduction of the fob, which derived its name from the German word *fuppe* signifying a small pocket. This fashion has continued ever since, and at the latter part of the eighteenth century it was customary for the exquisites of the day to wear two watches with suspended fobs.

With the fondness for exercising their handicraft which marked the metal workers of the sixteenth and seventeenth centuries, few of the cases of these portable time-keepers remained plain, all, whether small or large, showing more or less decoration. The cases were generally pierced in elaborate patterns and richly chased. As the extravagance in dress which marked the reign of Elizabeth increased, greater variety was demanded in the color and decoration of ornaments, when watches enriched with colored enamel were mounted in rock crystal cut in forms of





25 FRENCH

26 CLARY

46 TRURY

43 SWISS

32 FRENCH OR SWISS

30 FRENCH OR SWISS

28 FRENCH OR SWISS

crosses, stars, skulls and other shapes. These decorated toys mostly came from France, Blois being the seat of manufacture. Several time-keepers of this fashion, though of later date and coming from Vienna, are to be found in this collection under the numbers 74 and 75. However, the seventeenth century brought the greatest variety in the form of the watches as well as in their decoration, the greatest ingenuity being shown in varying the external appearance of these fashionable novelties. It is interesting to recall the fact that the dealers who made and sold them were designated as "toymen."

The earliest watches had but a single case; but when the cases became more enriched by enameling and costly jewels, and since watch glasses were not used before the seventeenth century, many watches to protect their decorations were provided with several cases, one outside another. These outer cases were sometimes of metal, sometimes of wood, or tortoise-shell, amber, shagreen or of combinations of more than one of these materials. As time went on the makers began to ornament these outer cases, and we find shagreen bound with chased gold, tortoise shell piqué, and wood cases delicately painted with pictures or flowers. In number 64 of this collection we have both the outer and the inner cases beautifully enameled, the same design being repeated on both. At the end of the eighteenth century loose outer cases of gold with designs chased *en repoussé*

came into fashion, and became an important art in watch-making. A number of such outer cases are to be found in this collection in numbers 56, 57, 58, 59, 60 and 62. Chasing is a very ancient art, and is to be distinguished from engraving in that instead of cutting away the material, it is brought into relief by punching or pressing from the back to form the ornament. In some of these cases may be found a combination of both chasing and engraving for ornamental embellishment, while a combination of chasing and enamel is quite frequent.

Enameling as employed on watch cases is of several kinds; for example in number 61 may be seen a fine watch by Wetherell and Janaway in which the gold case is enameled with a translucent enamel of royal purple surrounded by pearls. This style of enameling was much in fashion during the reign of Louis XVI. The actual date of this watch is about 1790.

The pictures in opaque enamel on watch cases were often the productions of artists of note, but few of these occur before the end of the seventeenth century. While enamel decoration was used before the middle of the seventeenth century, this did not usually take the form of pictures but is found in foliations and arabesque patterns; in fact the process of painting in opaque enamel on watches was only discovered about 1635, and was the invention of John Petitot, a native of Geneva, who won success as a miniature painter.

For some time this mode of decoration was confined to French artists, a number of whom greatly excelled in it. As examples of particular excellence in this line attention is invited to numbers 2, 8, 9, 10, 11, 13, 15, 25 and 26.

In numbers 5, 6 and 7 we have examples of engraving of an exceptional style giving the effect of the niello work of the Italians. In these watches, made by Lepine, watchmaker to Louis XV, the contrast of light and dark is secured by rubbing in preparations of lead and silver. This method brings out the design of the engraving and produces a beautiful decoration with the appearance of enamel.

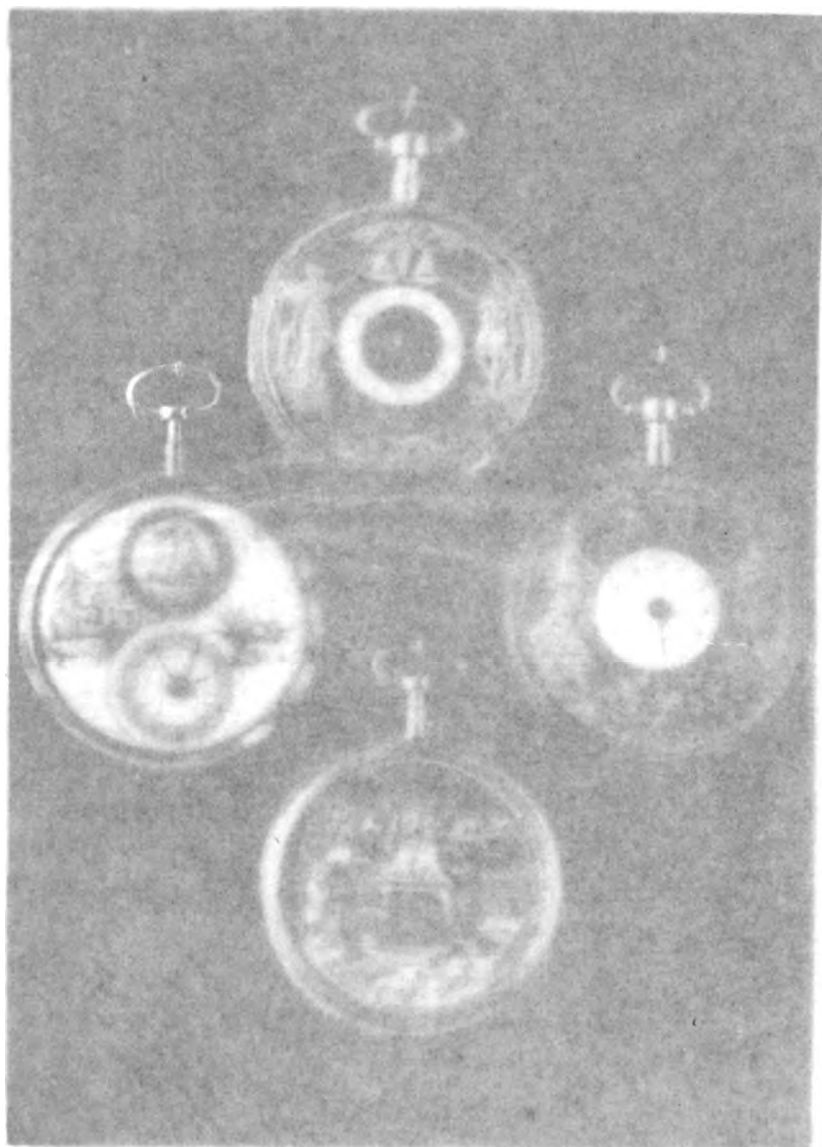
What is known as engine-turning is so familiar a form of decoration as to need no illustration. It is an intricate series of repeating lines in curves that was introduced as a decoration for watch cases about 1770 by a Geneva watchmaker to overcome the tendency to show scratches, and is very popular with modern watch-makers.

Repeating watches, a number of examples of which are included in the collection, came into existence in the last quarter of the seventeenth century in England in the time of James II. They were made to repeat the hours and quarter hours, on a bell, by pushing a pin in the pendant. Applications for a patent for the device were made by two different watch-makers, and to test the superiority of each maker's claim, repeating watches were presented to the king. There will

also be found here repeating watches of large size with mechanical figures such as numbers 33, 34, and 45. These were popular novelties in the latter part of the eighteenth century produced by French makers. They, like the richly decorated number 21 or number 22, served as presentation watches for royal visitors, ambassadors and others at court. In repeaters like numbers 34 and 45 the hours and quarter-hours are really struck on small gongs inside, but appear to be struck by the figures whose hammers are set in motion against the suspended bells at the top of the dial. In number 33 the spit before the fire revolves, as well as the squirrel in the cage on the wall, and the seated woman vigorously chops away at what may be in the chopping bowl on her lap.

The various forms of mandolins, butterflies, beetles, lyres, etc., like most of the small toy watches, are of French origin and belong to the nineteenth century. They show beautiful enameling and are often enriched with jewels, serving as handsome gifts. In fact it has become the fashion with French watch-makers in their search for novelty to insert watches in fans, umbrella handles, smelling bottles, walking sticks and wherever a place can be found for them.

While it is not possible to take special note of watch-makers in this connection, their names being given when possible in the catalogue added, attention may be called to Bréguet, the most eminent of Continental watch-makers of his time,



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1. 1990年12月25日
 2. 1991年1月1日
 3. 1991年1月1日
 4. 1991年1月1日

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29 FRENCH OR SWISS

36 FRENCH OR SWISS

35 FRENCH OR SWISS

48 COURVOISIER & CO.

who is represented here by several numbers. Bréguet lived between 1746 and 1823 and was a man of brilliant powers of invention. Everything he produced bore the stamp of originality and whatever defect was pointed out to him, or whatever whim of patron was suggested, he was ready to meet the requirement, and his productions remain as models of inventive ingenuity and taste. The majority of his watches had plain exteriors, the dials as a rule being either of silver or white enamel and often very novel. After his death he was succeeded by his son, and later by a grandson who maintained the reputation of the house.

Other eminent French watch-makers represented are Pierre Gregson, who received the coveted title of Horloger du Roy from Louis XVI.; Jean Antoine Lepine, who was watch-maker to Louis XV.; Julien Le Roy, who was patronized by the same monarch; J. Baptiste Baillou, and Ferdinand Berthoud, who was perhaps the most scholarly of all. Berthoud, who lived between 1745 and 1807, wrote much on the horological art and was thoroughly informed as to its history and all the inventions and improvements which had been accomplished up to his time.

In England to be chosen master by the Clock-makers' Company was an honor highly esteemed by native artisans.

Some reference should be made here to certain

marks stamped on watch cases of gold and silver to guarantee the quality of the metal and known as "Hall-marks." These stamps are impressed after the test of the quality has been made at certain official Assay Halls. In Great Britain the marks are compulsory and consist of several impressions in separate shields. By means of them the careful collector is enabled to determine not only the quality of the metal, but also the approximate date of manufacture, as well as the particular hall at which the metal was assayed. These marks are of the greatest variety and interest and cannot be disregarded. Repoussé cases were exempt. The use of such marks was not compulsory with Continental makers.

Since only the artistic side of the subject was considered in making this collection, only those watches were selected for illustration which showed artistic embellishment, but examination of the objects individually will reveal the greatest diversity both in style and craftsmanship. Most of them were purchased from European collections which delicacy forbids naming.

In making the list chronological order was followed as nearly as possible, and it was also thought advisable to separate the makers according to their different nationalities in order to further assist the amateur in their examination.

W. S. H.

CATALOGUE



61 RIVERS

59 WINDMILL

66 POTTER

60 MILLER

CATALOGUE

III

ARTHUR, À PARIS.

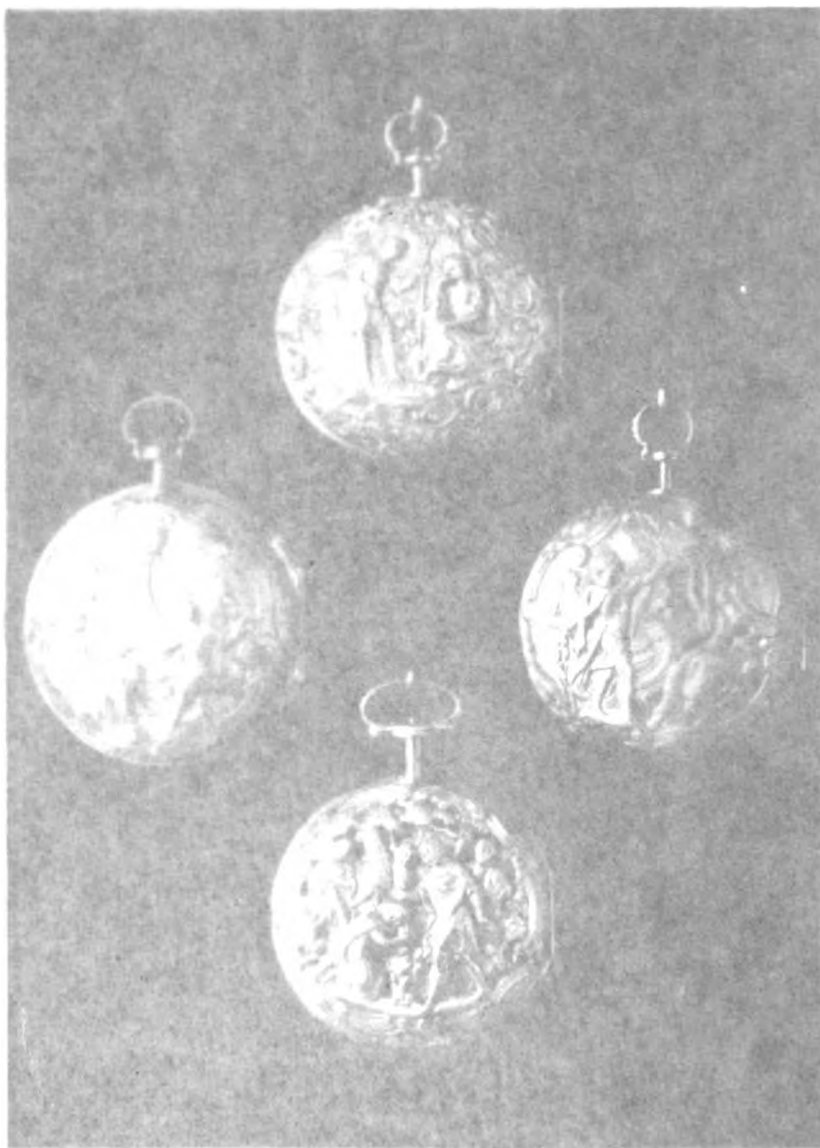
1. Octagonal watch, in
brass, engraved
with scene of a
dell. Early eighteenth
century. "Arthur, un des
à la mode pour
Horlogers de Pa
Dauphin.

J. BAPTISTE BAI

2. Gold watch, case
gold, the back of
the case being a painted
of eighteenth
Jean Baptiste

JULIEN LE ROY, A

3. Small gold watch
the hands in
with a cartou



CATALOGUE

FRENCH

ARTHUR, À PARIS.

- 1 Octagonal watch with crystal and metal mounts enameled in conventional patterns, with scrolls and pierced edges; enameled dial. Early eighteenth century.
"Arthur, un des plus renommés et des plus à la mode pour les montres à répétition."
Horlogers de Paris cités dans L'Almanach Dauphin.

J. BAPTISTE BAILLON, À PARIS.

- 2 Gold watch, chased border of vari-colored gold, the back encircled with pearls, enclosing a painted pastoral love scene. Middle of eighteenth century.
Jean Baptiste Baillon, Horloger du Roy.

JULIEN LE ROY, À PARIS.

- 3 Small gold watch, the border encircled and the hands mounted with sparks, the back with a cartouche of chased vari-colored gold

and sparks, enclosing a portrait of a lady painted in colored enamel.

Julien Le Roy, born, 1686; master-clock-maker, 1713; died, 1759. Horloger du Roy.

JEAN ANTOINE LÉPINE, À PARIS.

- 4 Gold watch, bordered with chasing of leaf pattern having pendant and thumb-piece jeweled; the back of green enamel set with a canopy of sparks and vari-colored gold with a Cupid in the centre. Lépine (1720-1814), watchmaker to Louis XV.

JEAN ANTOINE LÉPINE.

- 5 Thin gold watch, the dial decorated with a scroll pattern in vari-colored gold on a silver engine-turned background, with opening for "flirting" the hour; the back, borders and pendant of niello.

JEAN ANTOINE LÉPINE.

- 6-7 Thin gold watches, with engine-turned silver dials, the backs, borders and pendants of niello enamel in conventional leaf patterns, with white enamel flowers and scrolls.

B. HUBERT A LA ROCHELLE.

- 8 Metal pendulum watch, gilt, plain case; richly engraved cap over balance, gilt dial with enameled hour plaques. Early eighteenth century.

PIERRE GREGSON, à PARIS.

- 9 Gold watch, with border, pendant and back enameled; the latter showing a female figure and Cupid, with classic temple on a background of dark translucent blue. Pierre Gregson, Horloger du Roy, Louis XVI.

PIERRE GREGSON.

- 10 Gold watch, bordered with pearls, the back enameled with a pastoral scene on a light blue ground.

BERTHOUD à PARIS.

- 11 Gold repeating watch, skeleton dial, with two figures in vari-colored gold, striking on bells; the hour figures on a circle of white enamel; plain back. Early nineteenth century.

FERDINAND BERTHOUD, à PARIS.

- 12 Gold watch with borders of chased vari-colored gold, jeweled; the back enameled in color showing a lady and Cupid in a landscape on a ground of translucent rose. Early nineteenth century.
Ferdinand Berthoud, born 1745; died 1807.

ABRAHAM LOUIS BRÉGUET, à PARIS.

- 13 Gold watch with enameled borders back and front; painted pastoral scene in centre of back. Abraham Louis Bréguet, born 1747, died 1823; a French watchmaker of rare attainments and inventive power.

ABRAHAM LOUIS BRÉGUET, À PARIS.

- 14 Gold watch, the sides and back decorated with a conventional chased pattern of varicolored gold.

ABRAHAM LOUIS BRÉGUET, À PARIS.

- 15 Gold watch, encircled with pearls, back and front; the back enameled with a picture of Venus and Cupid in a landscape on a dark blue ground of rayed translucent enamel within a cartouche of pearls (the back damaged and restored).

ABRAHAM LOUIS BRÉGUET, À PARIS.

- 16 Gold watch encircled with pearls front and back; the latter enameled with a landscape painted on a rose ground rayed.

ABRAHAM LOUIS BRÉGUET, À PARIS.

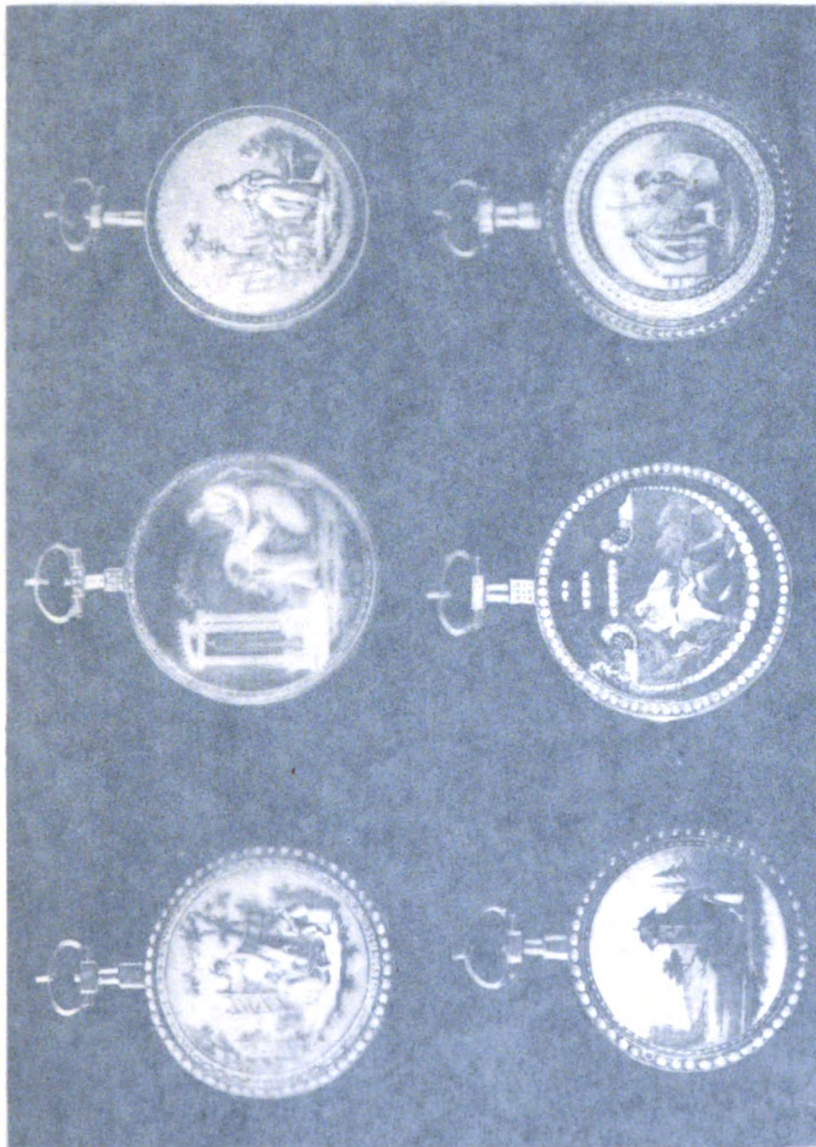
- 17 Gold watch, paneled edges, with a border of enamel; the back enameled with a pastoral scene, woman and lambs in a landscape on a rose ground.

ABRAHAM LOUIS BRÉGUET, À PARIS.

- 18 Thin gold watch, with engine-turned silver dial with rays; the back showing a conventional leaf pattern in niello with white enameled flowers.

ABRAHAM LOUIS BRÉGUET, À PARIS.

- 19 Gold repeating watch with engine-turned face and back.



17 med. 1/2
3 med. 1/2

18 med. 1/2
3 med. 1/2

19 med. 1/2
3 med. 1/2

10. A PARIS.

Back decorated
with a pattern of v.

11. A PARIS.

Back decorated with pearls, back and
sides decorated with a picture of
a landscape on a dark
background, the center enamel
with pearls, the back

A PARIS.

Back decorated with pearls, back and
sides decorated with a landscape
and pearls.

A PARIS.

Back decorated with a border of
pearls, back and sides
decorated with a picture of a
landscape on a

A PARIS.

Back decorated with silver
pearls, back and sides
decorated with a picture of a
landscape on a

A PARIS.

Back decorated with pearls, back and



17 BRÉGUET

13 BRÉGUET

9 GREGSON

15 BRÉGUET

10 GREGSON

16 BRÉGUET

ABRAHAM LOUIS BRÉGUET, À PARIS.

- 20 Étui of bloodstone mounted with pierced gold scrolls and figures. At one end a small watch by Bréguet, encircled with sparks; the mid-band shows a motto in gold on white enamel: "Dieu toujours avec vous."

BLAINVILLE, À ROUEN.

- 21 Plain gold calendar watch, the dial decorated with a female figure and foliage of applied vari-colored gold on silver, between three dials in white enamel. Late eighteenth century.

JOSEPH BLUMB, À GERMAINE.

- 22 Metal watch, the back enameled with a group of figures and classic temple on a dark blue ground. Late eighteenth century.

LEGER, À PARIS.

- 23 Small gold watch, encircled both back and front with pearls; the edge shows a wreath of chased gold with green enamel set with small garnets and pearls; the back enameled with a painted panel of a lady and dog on a lavender ground. Late eighteenth century.

MEURON & CO.

- 24 Gold watch, repeater; the case bordered with pearls and edges paneled; the back

enameled with a painted outdoor scene
"Music," on a rose ground surrounded with
a lunette of colored enamel in conventional
patterns. Late eighteenth century.

NO NAME.

- 25 Gold watch, the dial of gold, engine-turned,
with border of applied vari-colored gold
and silver; the back and sides of a conven-
tional leaf pattern, also in vari-colored gold,
set with rubies and turquoises. Early
nineteenth century.

FRENCH OR SWISS

CLARY. .

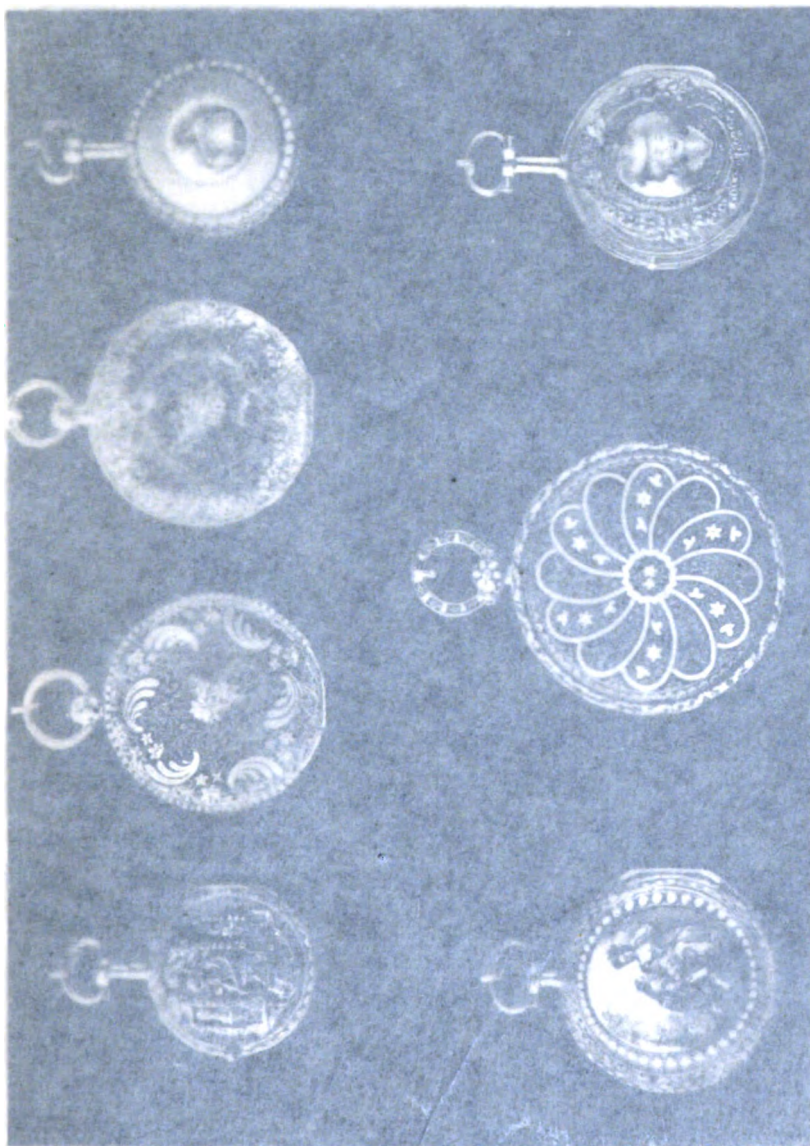
- 26 Gold watch, the face bordered with a ribbon
with pearls, on a background of blue enamel;
the back enameled with a portrait of a lady
on a white ground, with a table and bas-
ket of flowers in enamel, studded with pearls.
Late eighteenth century.

NO NAME.

- 27 Gold watch, the edges chased with a wreath
of vari-colored gold; the back enameled
with picture of a huntsman and dog on a
pink ground, in an oval, bordered with dark
blue with colored edging. Late eighteenth
century.

NO NAME.

- 28 Gold watch, encircled with two rows of



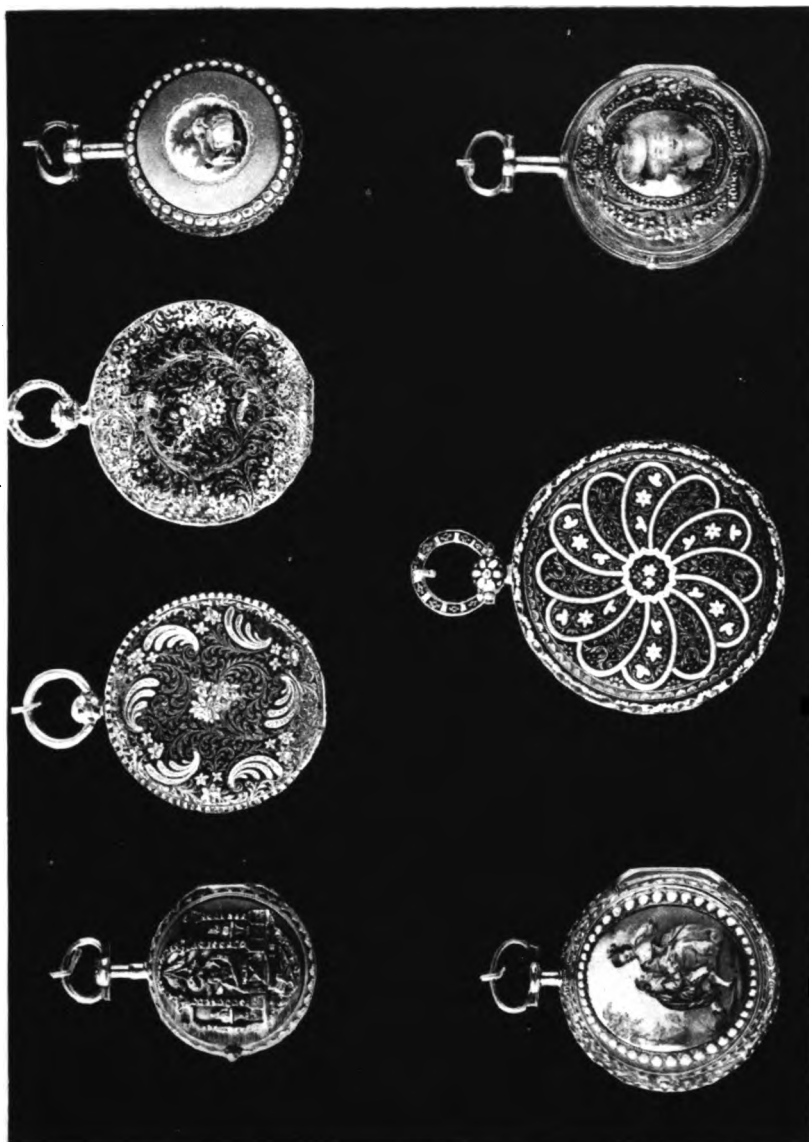
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back,

and



23 LÉGER
3 LEROY

18 BRÉQUET

6 LÉPINE
7 LÉPINE

4 LÉPINE
2 BAILLON

pearls back and front; the back painted with two female figures before a bust on a pedestal under a willow tree; all on a white background, rayed. Late eighteenth century.

NO NAME.

- 29 Gold watch, plain back; the face with two enameled dials on a white background showing a landscape, deer, birds, etc., the lower dial with the hour figures of gold on a circle of blue enclosing dial with days of month; the upper with an enameled plaque showing Adam and Eve, the serpent revolving to mark the seconds. Late eighteenth century.

NO NAME.

- 30 Gold watch, the dial bordered with a chased band of leaf and flower pattern set with turquoises; the back with a similar band, the centre showing a conventional leaf and rose pattern in vari-colored gold studded with a ruby and turquoises. Late eighteenth century.

NO NAME.

- 31 Gold watch, dial of gold, engine-turned, with border chased with leaves between pearls; on the back a similar border between turquoises; the centre shows a conventional flower and fruit pattern in vari-colored gold

studded with turquoises. Early nineteenth century.

NO NAME.

- 32 Gold watch, the dial of silver, engine-turned, with border, pendant and ring of chased leaves and roses; the back with a similar border, the centre decorated with flower painting and butterfly on a black enameled ground. Early nineteenth century.

NO NAME.

- 33 Gold watch, dial of engine-turned and engraved gold with white enameled hour panels, encircled with pearls; the back with a border of pearls shows painted enameled scene of child, etc.; wreath below, on a ground of dark green, rayed. Early nineteenth century.

NO NAME.

- 34 Small gold watch, plain back and dial bordered with pearls. Early nineteenth century.

NO NAME.

- 35 Gold repeating watch, open back showing kitchen scene in vari-colored metal and enamel with mechanical spit, wheel and figure. Early nineteenth century.

NO NAME.

- 36 Gold repeating watch, engine-turned back, with rays from circle enclosing shield; skeleton dial, with two figures in vari-colored gold, striking on silver bells; the hour figures on a circle of white enamel; the upper plate of works gilt and diapered. Early nineteenth century.

SWISS

CHEVALIER & COMPE.

- 37 Gold watch, bordered on both sides with pearls between bands of blue enamel; the back of painted enamel showing a lady and lap-dog, on a ground of dark translucent wavy blue. Geneva, middle of eighteenth century.

GEORGE ACHARD & FILS.

- 38 Gold repeating watch bordered on both sides with pearls, the back enameled with a classic scene in rich colors on a background of dark blue studded with sparks. Geneva, late eighteenth century.

GREGSON à GENÈVE.

- 39 Gold watch, the face bordered and the hands studded with sparks; the back enameled with a classic scene in an oval of sparks, on a background of rayed blue; outside a floral pattern in white enamel and sparks. Late eighteenth century.

J. C. SCHERER, À GENÈVE.

- 40 Metal watch, the face once bordered with jewels; the back decorated with a pastoral scene in painted enamel within a border of blue and gold. Late eighteenth century.

LES FRÈRES WISS, À GENÈVE.

- 41 Metal watch, repeater; edges and back chased with diaper, flower and leaf pattern, basket of fruit, etc., in vari-colored gilding. Late eighteenth century.

FRE'S DE ROCHES, À GENÈVE.

- 42 Metal watch, gilt; enameled scene on back showing girl and dog, surrounded with sparks and enamel; white enameled dial surrounded with sparks. Late eighteenth century.

NO NAME.

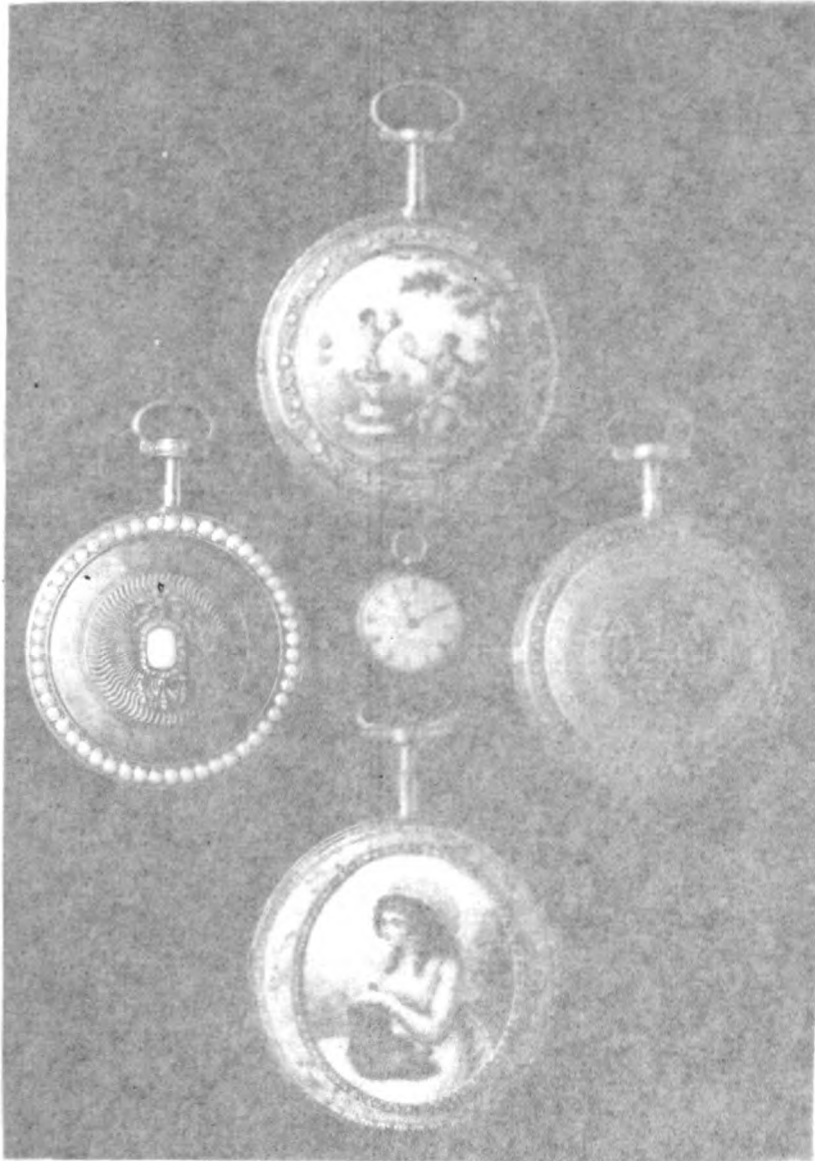
- 43 Thin gold watch, the dial of silver, engine-turned, with opening for changing the hour figures; the back engine-turned. Swiss. Late eighteenth century.

NO NAME.

- 44 Metal watch, the back of painted enamel showing two figures in a landscape, on a lunette of dark translucent blue with leaf pattern. Swiss. Late eighteenth century.

BURKHARDT & BRANDT, CHAUX-DE-FONDS.

- 45 Small gold watch, silver dial engraved in "bright cut" flower pattern; the back of flat



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65 WETHERELL & JANEWAY

12 BERTHOUD
45 BURKHARDT & BRANDT
42 FRERES DE ROCHES

14 BRÉGUET

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65 WETHERELL & JANEWAY

12 BERTHOUD

45 BURKHARDT & BRANDT

42 FRERES DE ROCHES

14 BRÉGUET

chasing, with scrolls and flowers. Swiss.
Early nineteenth century.

TRURY, à GENÈVE.

- 46 Thin gold watch, the dial of gold with centre chased with floral pattern; the back chased and filled with painted enamel, showing a lake scene, bird of paradise, flowers, etc. Early nineteenth century.

JOHN SIEGRIST & CIE. CHAUX-DE-FONDS.

- 47 Thin metal watch, hunter case of silver, decorated with blue enamel showing a conventional scroll and flower pattern; the dial of white enamel with Turkish numerals. Swiss. Early nineteenth century.

COURVOISIER & COMPE.

- 48 Gold repeating watch, white enameled dial surrounded by figures, foliage, etc., in varicolored gold, striking silver bells, all on dark blue enamel; plain back. Geneva. Nineteenth century.

BORDIER, à GENÈVE.

- 49 Gold mandolin watch, case of ivory white and blue enamel, with gold flower pattern, strings, chains, etc. Early nineteenth century.

J. F. BAUTTE & CIE. à GENÈVE.

- 50 Gold mandolin watch, the front enameled

in color with figures and landscape; the back in red, green, and white enamel in stripes with gold scroll pattern. About 1825.

NO NAME.

- 51 Gold mandolin watch, the front enameled in dark blue, with pearls at end of strings; the back in red translucent and black enamel with gold flower pattern. Geneva. Early nineteenth century.

MODGE.

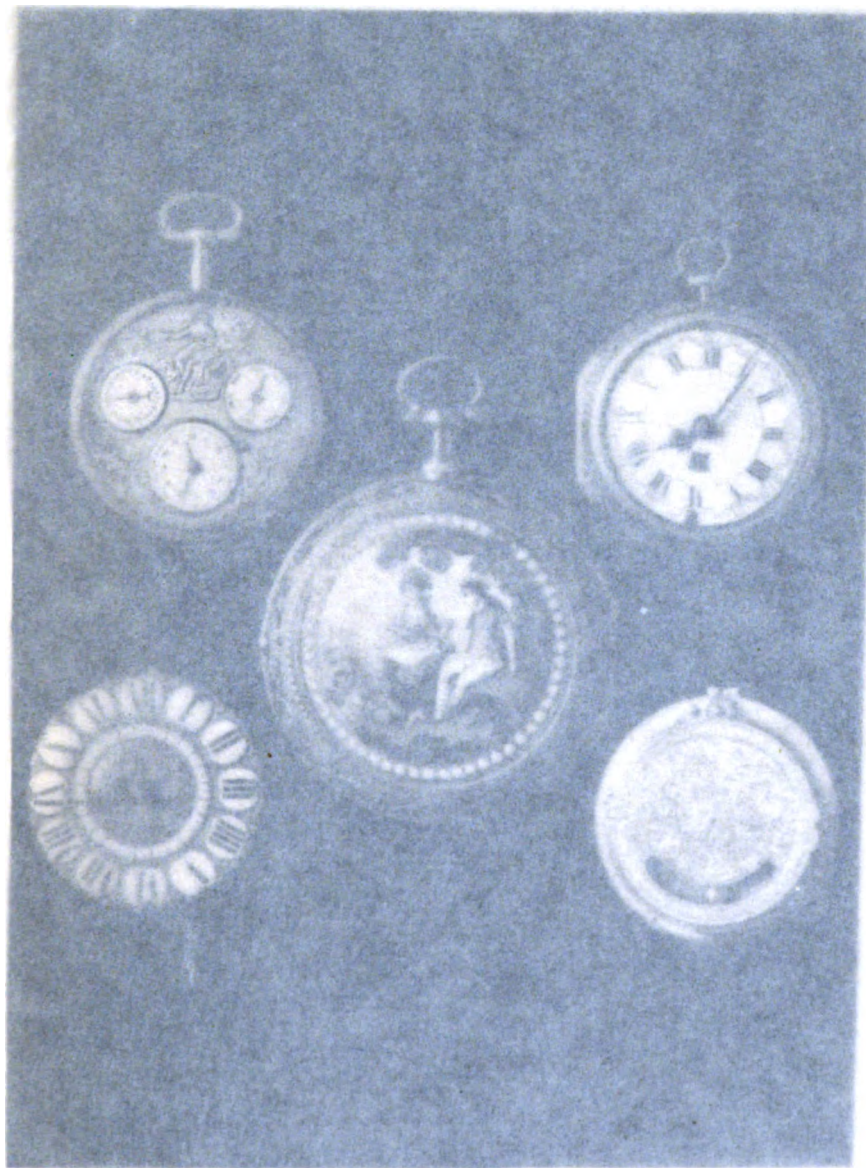
- 52 Gold pendant watch of filigree with panels of dark blue with colored and white enamel, and studded with pearls and sparks; the dial bordered with blue enamel, the back with tree, plant, birds, etc., on dark blue with pearls and sparks. French or Swiss. Nineteenth century.

NO NAME.

- 53 Gold watch in the form of a lyre, the base forming a seal; the frame chased with leaf, flower and fruit decoration of vari-colored gold, set with jewels; the dial of white enamel, dotted with fleur-de-lys, the back open, showing the bracket only, bordered with pearls. French or Swiss. Nineteenth century.

NO NAME.

- 54 Gold watch in closed case in form of a drum;



1880
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1881.



21 BLAINVILLE

8 HUBERT

67 W^M TRAVERS

62 WILTER

8 HUBERT

the bottom a mirror, the side diapered in blue and black enamel; the top with a feather pattern on a rich brown enamel, rayed. French or Swiss. Nineteenth century.

NO NAME.

- 55 Gold watch set in a beetle chased, with jeweled eyes and richly enameled wings of translucent red with black spots. French or Swiss. Nineteenth century.

NO NAME.

- 56 Gilt watch and chatelaine enameled in colors in high relief, with leaf and flower work, French or Swiss. Nineteenth century.

ENGLISH

WALTER, LONDON.

- 57 Silver watch, triple case, outer of tortoise-shell; inner chased with scrolls and flowers, with painted enamel in centre showing Dutch peasants; white enameled dial with minute band of wavy curves, the centre of colored enamel with Dutch town scene. Late seventeenth century.

WILLIAM WEBSTER, EXCHANGE ALLEY; dial

- 58 marked RENAUD, LONDON.
Silver watch, repeater, double case; outer of tortoise-shell piqué; inner has the sides pierced with scroll-work; silver dial, pierced

centre. William Webster, Master of the Clockmakers' Company, 1755.

WINDMILL, LONDON.

- 59 Gold watch, double case; outer chased with scrolls and emblems, a pastoral scene in the centre; gold dial with minute band of wavy curves. Early eighteenth century.

THOMAS MILLER, LONDON.

- 60 Gold watch, double case; outer chased with scroll-work, enclosing a Biblical scene (Paul before Festus?). Date letter, 1762.

W. RIVERS, LONDON.

- 61 Gold watch, triple case; outer of shagreen piqué; inner chased with scrolls and flowers, a classic scene in the centre; white enameled dial with wavy minute band; Date letter, 1770. William Rivers, Master of the Clockmakers' Company, 1794.

WILTER, LONDON.

- 62 Gold watch, double case; outer chased and enameled with a music scene; inner case plain; white enameled calendar dial, with minute band of wavy curves. Last half of eighteenth century.

J. TARTS, LONDON.

- 63 Gold watch, double case; outer chased with scrolls and flowers enclosing a classic scene; jeweled thumb-piece; gold dial with minute

band of wavy curves, the centre a pierced panel showing "Apollo driving the chariot of the Sun," below the name-plate. Date letter, 1774.

C. HALLIFAX, LONDON.

- 64 Gold watch, triple case; outer of shagreen piqué and horn; inner chased with scroll-work enclosing a Biblical scene (Paul before Festus?); white enameled dial with minute band of wavy curves. Date letter, 1783.

WETHERELL & JANAWAY, LONDON.

- 65 Gold watch, the case encircled on both sides with pearls; the back of purple translucent enamel, rayed, with a centre cartouche of an opal set in sparks. Late eighteenth century. (1785-1794.)

HARRY POTTER, LONDON.

- 66 Gold watch, triple case; outer of shagreen piqué; inner chased with scrolls and flowers, enclosing a Biblical scene in high relief, pierced; plain white enameled dial with jeweled hands and wavy minute band. Date letter, 1791. Harry Potter Master of the Clockmakers' Company, 1795 and 1812.

WILLIAM TRAVERS, LONDON.

- 67 Metal repeating watch, double case; outer chased with pierced scroll work, the front jewelled; pastoral scene on the back in col-

ored enamel, surrounded with pearls; inner case chased and engraved with scrolls and flowers with pierced side; white enameled dial with center seconds hand. Early nineteenth century.

SAMSON, LONDON.

- 68 Silver watch, double case; outer of tortoise-shell piqué with painted marine scene on the back; plain inner case, white enameled dial with wavy minute band, a garden scene painted in the centre. Date letter, 1794.

GEORGE PRIOR, LONDON.

- 69 Gold watch, repeater, triple case; the outer and middle ones scalloped all around where the halves meet; the three cases beautifully enameled with flower decoration; the inner case pierced; jeweled pendant; white enameled dial marked with Turkish numerals. Date letter, 1812.

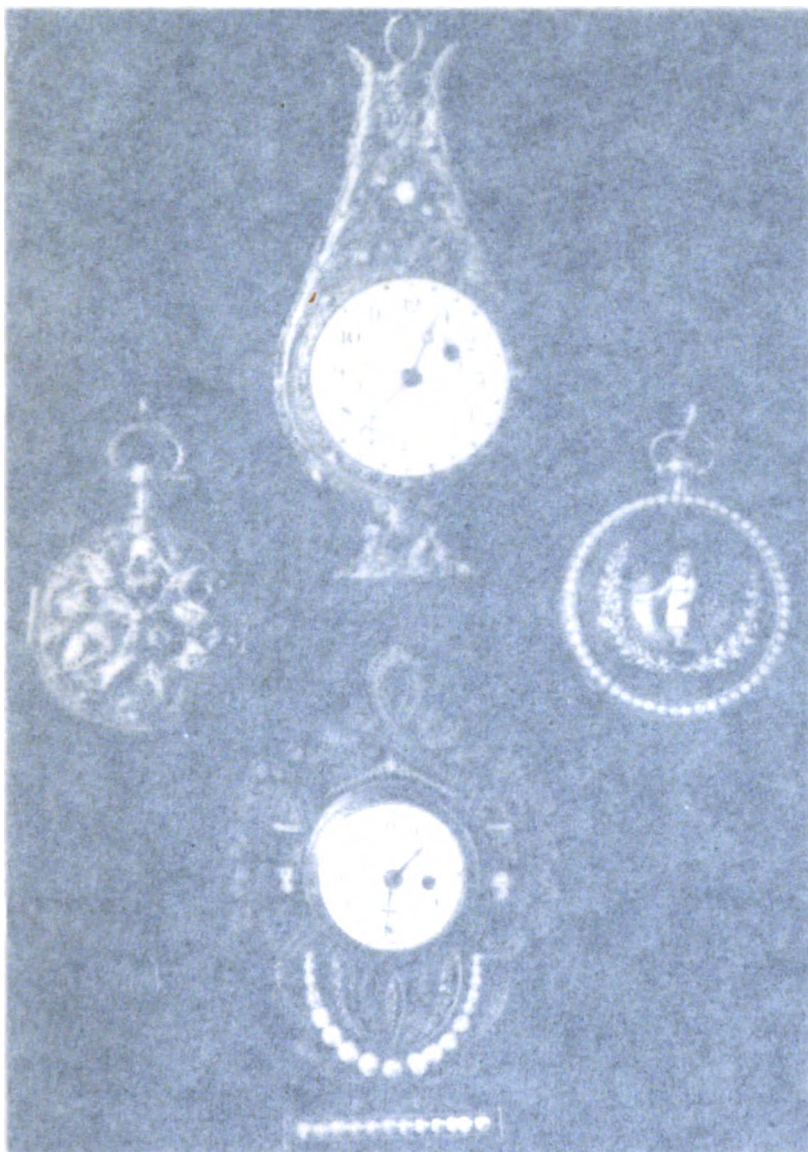
GRAYHURST, HARVEY & CO., LONDON.

- 70 Gold watch, encircled on both sides and the pendant covered with pearls; the back painted with flowers on a background of red translucent rayed enamel; the cap richly engraved with scrolls, etc. Date letter, 1819.

GERMAN

NICODEMUS BRATEL, AUGSBURG.

- 71 Silver watch, double case; outer chased





56 FRENCH OR SWISS

53 FRENCH OR SWISS

52 MODGE

33 FRENCH OR SWISS

with scroll and flower pattern, the centre filled with a colored enamel bust of Diana; the inner case plain; the dial of silver; the minute band in a series of wavy curves; the lower part pierced to show the days of the month on a gilt band. Modern bracket. Early eighteenth century.

JOSEPH FLEIGL, Å STADT-AM-HOF.

- 72 Silver watch, repeater; double case; outer of tortoise-shell, pierced in small circles; the inner engraved in the centre and around the side, which is pierced; dial (modern) of white enamel, marked: Joh. Riel in Stadt-amhof. Late eighteenth century.

BUJARD & CO. Å PFORZHEIM.

- 73 Watch set in cane handle of Dresden china decorated in color with landscape, men and dogs; the works set in metal mounts chased and gilt; plain white enameled dial. Late eighteenth century.

AUSTRIAN

JO: ANTHONY BEXINGER, SALZBURG.

- 74 Silver repeating watch, double case; outer is chased with a garden scene in a cartouche, with scrolls at sides pierced; inner, engraved with masks and scrolls, pierced; dial of silver with central revolving hour-disk, the minute band formed in a series of wavy curves. Late seventeenth century. Silver

chain with three pendant keys of the eighteenth century.

FREDERICA MITTCKE, VIENNA.

- 75 Oval metal watch with octagonal crystal faces; the dial, pendant and sides enameled in color in conventional patterns. Eighteenth century. Case of later date.

NO NAME.

- 76 Metal watch with closed case, enameled inside and out; outside with scenes of gallantry, inside with landscape; the metal frame engraved with a diaper and running pattern on the inside. Vienna. Late eighteenth century.

NO NAME.

- 77 Oval gold watch with closed case enameled on both sides; outside and the dial with classic scenes; inside with buildings and landscape; the dial frame engraved with scroll work. Vienna. Nineteenth century.

JOHAN GOTTLIEB MÜLLER, VIENNA.

- 78 Gold watch with close shell-shaped case, enameled in color, with gold suspending chain; plain white enameled dial. Nineteenth century.

LITSKEN, IN WIEN.

- 79 Large cruciform watch, gilt metal enameled

with scroll, leaf and flower work in black and white; the faces of crystal engraved with scroll and flower work. Nineteenth century.

LORENTZ ENGELBRECHT, IN WIEN.

- 80 Cruciform watch of crystal and gilt metal; sides, dial and upper plate enameled in color; the latter pierced with emblems of the Passion. Nineteenth century.

NO NAME.

- 81 Metal watch on stand enameled in colors; the shaft a figure of Diana; the base, showing figure scenes, rests on three helmet-headed scroll feet; the finial a parrot; the dial plate in gold with colored enamel scrolls; the back shows two female figures decorating a statue of a satyr, the sides, scroll, flower and leaf work. Vienna. Nineteenth century.

NO NAME.

- 82 Metal watch set in colored enamel cup with cover; the stem a female figure carrying two children; the finial of cover a rooster; the cover and base show lunettes of pastoral scenes with a single figure in each, between red diapered translucent enamel; the dial Mars and Cupid on clouds. Vienna. Nineteenth century.

NO NAME.

- 83 Oval gold snuff-box, the sides with four panels of gold fleur-de-lys on a ground of royal blue translucent enamel, rayed, between double cyphers L under a crown of applied vari-colored gold and silver; the lid and bottom of rayed blue enamel with gold fleur-de-lys; in the centre of the lid a miniature portrait of Marie Antoinette surrounded with sparks; the thumb-piece a wreath of lilies in applied gold, set with a diamond, rubies, emeralds and sparks, the leaves continued round the lid in applied gold. Paris. Late eighteenth century.

NO NAME

- 84 Gold watch set in an enameled butterfly, jeweled; the front of blue enamel, with a flower pattern in gold and white. Paris. Nineteenth century.

SANCELE , PARIS

- 85 Star-form watch of crystal and gilt metal, pierced; the sides and dial enameled in colors. Nineteenth century.

MEYNADIER, GENEVA

- 86 Gold watch set in the base of an Egyptian lyre richly enameled in colors, the strings held in position by practical keys, the neck terminating in a wolf's head. The surface of the drum is perforated with a star and

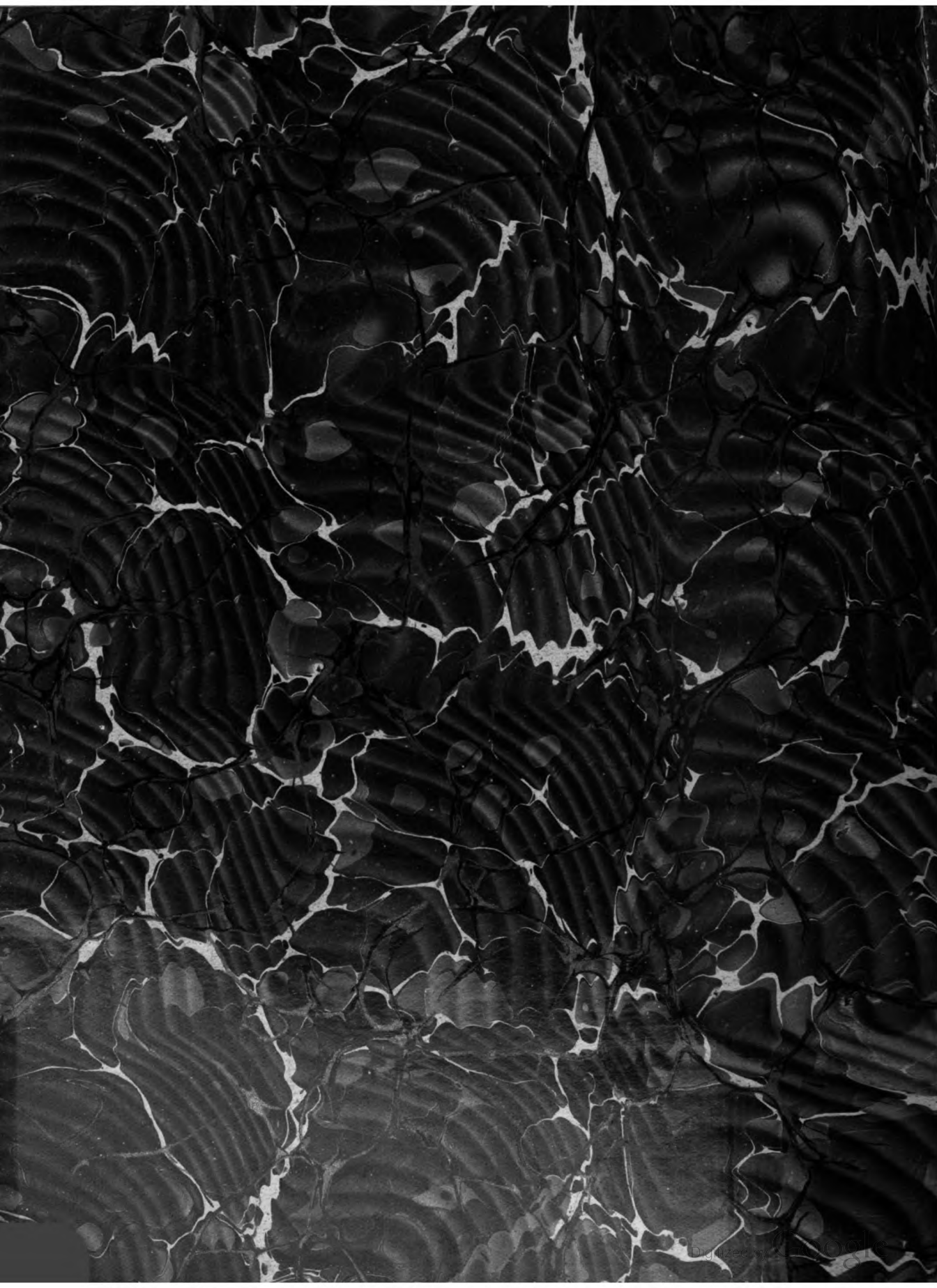
crescent and shows two floating cupids in white enamel on a blue field. Nineteenth century.

JOHANN OLEGNIK IN WIEN

- 87 Large cruciform watch, gilt metal pierced and enameled with scroll and leaf work in colors; the faces set with crystal and lapis-lazuli. Nineteenth century.



14



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